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# Flow

Tommy Bravos

*Illinois Wesleyan University*

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# FLOW

*By Tommy Bravos*

M  
1613.3  
.B79  
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## **Instrumentation**

Violin

Trumpet in Bb

Main Vocals

Harmony Vocals

Piano

## **Performer Notes**

-Time signature is suggested but assume fluidity. Unwritten ritardandos and tempo rubato are allowed when appropriate, most specifically at any 5/4 section when the main theme is present

-Solo Vocal line may be sung as written if the performer is male, and the part may be taken the octave up should it fit a female singer's range more appropriately.

-Be sure to follow the notes at measures 51 and 54, as well as when those respective sections return. The repeated sections may be played up to 5 times at the performers wishes but must be repeated at least twice. For the four measures where vocal harmonies are present, the pitches sung do not have to match what is notated, but the rhythm must remain the same. This section may be repeated extensively up to 15 times.

-As it goes with most pieces of popular music, what is notated is not always what is heard. There is a fair degree of liberty in this piece, to stick with the theme of flow. As long as the chord structure and notated meters are followed, the piano player may vary the chords and rhythms, and the vocalist may change the solo line. However, these parts can't stray too far from the original content, as the Violin and Trumpet parts should not be altered. If the piano and vocal parts were changed drastically, they would clash.

## **Duration**

Approximately 3.45

# Flow

1

Music and Lyrics by Tommy Bravos

$\text{♩} = 85$

Violin

Trumpet in Bb

Voice

$\text{♩} = 85$

Piano

*p*

4

Vln.

Tpt.

Voice

4

Pno.

*mp*

*simile*

*mp*

**A**

$\text{♩} = 95$

*simile*

Vln.

Tpt.

Voice

Pno.

12

*p*

*mp*

Voice

Si - lence on the beach

*simile*

Stirs

Pno.

15

Vln.

Tpt.

Voice

15

ques - tions to be asked \_\_\_\_\_ why do waves wash the

Pno.

18

Vln.

Tpt.

Voice

18

sand? \_\_\_\_\_ Why should they change the

Pno.

B

21

Vln.

Tpt.

Voice

Pno.

past? ————— Ne-ver-end-ing ———

*mf*

24

Vln.

Tpt.

Voice

Pno.

— they ask — the shore — e-ven though she



28

Vln.

Tpt.

Voice

has de - clined of - fers be - fore

Pno.

32

Vln.

Tpt.

Voice

simile

Pno.

35

Vln. *mf*

Tpt.

Voice *mf*

The tide rea-ches land, to dance with the sand. and re -

35

Pno. *mf*

simile

mf

38

Vln.

Tpt.

Voice

turns each night to soak it a - gain \_\_\_\_\_

38

Pno.

mf

C

41

Vln.

Tpt.

Voice

Pno.

*mp*

*mp*

*mp*

It seems \_\_\_\_\_

44

Vln.

Tpt.

Voice

Pno.

*simile*

This flow \_\_\_\_\_

47

Vln.

Tpt.

Voice

47 Will nev - - - er

Pno.

Violin improvises, Repeat 2-5 times

50

Vln.

Tpt.

Voice

50 End

Pno.

*f*

*f*

*f*

*f*

53

Vln.

Tpt.

Voice

Harmony

53

53<sup>8</sup>

Pno.

*mp*

\* *mp*

\* *mp* The sea is gen - tle

The sea is gen - tle

*mp*

Detailed description: This musical score page contains five staves. The Violin (Vln.) staff has a treble clef and a key signature of two flats (B-flat and E-flat), with measure numbers 53 and 58 indicated. The Trumpet (Tpt.) staff has a treble clef and a key signature of one flat (B-flat), with measure numbers 53 and 58 indicated. The Voice staff has a treble clef and a key signature of one flat (B-flat), with measure numbers 53 and 58 indicated. The Harmony staff has a treble clef and a key signature of one flat (B-flat), with measure numbers 53 and 58 indicated. The Piano (Pno.) staff has a grand staff (treble and bass clefs) and a key signature of one flat (B-flat), with measure numbers 53 and 58 indicated. The score is divided into two systems by a double bar line. In the first system, the Violin and Trumpet parts are mostly rests, while the Voice and Harmony parts have notes. In the second system, all parts have notes. The Piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *\* mp* (improvise mezzo-piano). The lyrics 'The sea is gen - tle' are written under the Voice and Piano staves.

\* Improvisation on notes is allowed, must keep notated rhythm

56

Vln.

Tpt.

Voice

56 and teach - es care but fire blinds what is not there.

Harmony

56 and teach - es care but fire blinds what is not there

Pno.

**D**

59

Vln.

Tpt.

Voice

59

Pno.

63

Vln. *mp*

Tpt. *mp*

Voice *mp*

63 Que - stions will not cease And I am thrown in

Pno.

66

Vln.

Tpt.

Voice

66 hell. Push and pull me un - der e-ven though I

Pno.

70

Vln.

Tpt.

Voice

Pno.

tell you to stop

**E**

73

Vln.

Tpt.

Voice

Pno.

Oh this o - cean is so vast, but I can't swim a - ny -



76

Vln.

Tpt.

Voice

more \_\_\_\_\_ hid - den be - neath a mask you

Pno.

79

Vln.

Tpt.

Voice

va - nish \_\_\_\_\_ with the wind \_\_\_\_\_

Pno.

82

Vln.

Tpt.

Voice

Pno.

**F**

85

Vln.

Tpt.

Voice

Pno.

*mp* The tide rea-ches land, to dance with the sand. and re -

88

Vln.

Tpt.

Voice

88 turns each night to soak it a - gain

Pno.

91

Vln.

Tpt.

Voice

91 *mp* It seems

Pno.

94

Vln.

Tpt.

Voice

Pno.

simile

This flow

97

Vln.

Tpt.

Voice

Pno.

Will nev - er

**G** Violin improvises, Repeat 2-5 times

100

Vln.

Tpt.

Voice

Pno.

*f*

*f*

*f*

End

103

Vln.

Tpt.

Voice

Harmony

Pno.

*mp*

*mp*

*mp*

*mp*

The sea is gen - tle

Repeat 5-15 times

106

Vln.

Tpt.

Voice

106 and teach - es care but fire \_ blinds what is not there.

Harmony

106 and teach - es care but fire \_ blinds - what is not there.

Pno.

\*Again, Improvisation of pitches s allowed and this time encouraged, but must use notated rhythm

109 *rit.*

Vln.

Tpt.

Voice

109 *rit.*

Pno.

112

Vln.

Tpt.

Voice

Pno.

115

Vln.

Tpt.

Voice

Pno.

*rit.*